## · MEARTH \* AND \* BOVDOIR



STYLES FOR THE SUMMER.

PRETTY SEASIDE CONFECTIONS AND ADVANCE MODELS FOR THE COMING WINTER.

EMBROIDERED FROCKS OF BATISTE-UNLINED LACE SLEEVES AND THE GREAT POPU-

LARITY OF OSTRICH FEATHERS. Paris, June 26, 1897. The general style of raiment worn at the Grand rix has evidently set the styles for the summer. the dresmakers are copying, elaborating or fying their Grand Prix models for the next he displayed, which will take the form of For the coming four months Paris will have little to display in the way of toiand one must haunt the dressmaking estabments to find anything worth describing. The son is so late that undoubtedly Parisians will town later than usual, but they will not publicly any but the simplest costumes. es, this is always the busiest and most sting season for the dressmakers. For the next month or two they will be turning out all of pretty seaside confections, and then their workshops will be suddenly occupied with the ction of velvet, cloth and fur gowns that as the advance models for the coming winter. I repeat for the benefit of American visitors what I said last summer, that winter models displayed in midsummer are not always trustworthy, and represent more what the dressmakers are try-ing to introduce than what will really be worn.

the Parisienne does not bother about nor think of buying her future wardrobe until the son arrives for it, and by that time many of effects advanced in the early gowns have been This may explain why certain effects that had their birth in Paris became fashionable that had then the hort here. A Paris dressmaker is in America and not here. A Paris dressmaker is responsible for them; they are included in the the American dressmaker buys in mid-and her clients may approve of them, the Parisian does not

SUMMER GOWNS.

Just at present we are all interested, naturally, in purely summer gowns, and there is any amount of them to be described. Perhaps the dernier cri in the way of a combination of apparent simplicity



concealed luxury consists of embroidered batiste, the embroidery trimming the kirt in delightfully irregular fashion.

A dear little frock of this description is of écru linen hung over a foundation of soft green silk. and knotting on one side with lace-trimmed ends. PAINTED GAUZE.

Painted gauze is not entirely a novelty, for I pember seeing it being used for evening capes and bodices some three years ago by Félix. Fortu nately, the effect has not become cheapened by imitations, or even by crude handwork; and, as the perfection of a gown of this sort is an in-

imitations, or even by the sort is an induspence out of the reach of most purses, there is little danger that such frocks as the one I am about to describe will become popular.

The white gauze is mounted over a transparency of white satin, and an apron yoke of lace reaching almost to the knees in front is inserted in the stuff. The rest of the skirt is slightly fulled to the yoke, and is ornamented by the most beautiful sprays of paie pink and yellow roses and green leaves, the design being quite irregular. The blouse bodice is of lace, arranged with considerable fulness over the fitted lining and "blousing" all about the figure. Over this is a deep capercollar of the painted stuff, edged by a double ruching of pink gauze and white lace, A cloud pink and white rises about the face, and a sash of pink gauze makes the strongest bit of color in the costume. The lace sleeves are unlined, being settly draped over the bare arms and finished by the double ruching over the hands.

LACE SLEEVES UNLINED.

LACE SLEEVES UNLINED.

The long, unlined lace sleeve is a feature of the summer wardrobe, and an extremely pretty one.

Some way the suggestion of a lace sleeve carries one's recollection back to the time when extremely tight sleeves were sometimes fashioned of beavy lace, and an unlovely mode it often was



HOUSE GOWN OF PURPLE MOIRE, TRIMMED WITH THREE RUFFLES OF MAUVE CHIFFON, ACCORDION PLEATED.

in those times, with a heavy pattern pressing into a pink skin. But these lace sleeves of to-day are delignifully becoming, and are draped to half conceal the contour of the arm.

Another pretty sashion of the summer is the sudden popularity of ostrich feathers. They have not been much used in spring millinery, but these luxurious summer gowns demand an appropriate accompaniment, and there is nothing else that can so completely establish the harmonious note.

LOW-CROWNED HATS. The modistes are making some low-crowned, picturesque hats that may be loaded with plumes. and there is another pretty shape suggesting the old-time equestrian chapeau, with rolling brim over which the feathers may droop. Ostrich feather boas are included in every wardrobe—the pure white, the delicate natural gray feathers and the string of the string o



NEW-YORK ROOM IN THE WOMAN'S BUILDING of the Tennessee Centennial Exposition

for making a lace centreplace. She says she got her information from "Modes."

Lacework on linen continues to be popular. The

LACE-EMBROIDERED CENTREPIECE.

lace. The foundation should first be basted on a

of leather or thick brown paper. The design being thus properly prepared, proceed to baste the lace braid in position by following the lines of

LACE CENTREPIECE.

nate the white or écru lace costume. There are many kinds of lace used and many styles of making these frocks; but a lace gown is an expected part of the summer wardrobe. The new style of skirt, straight and clinging and dragging a trifle behind, seems exactly suited to the fashioning of heavy laces. These skirts do not lift prettily, and, indeed, skirts do not appear to be lifted now except in the street. At the Grand Prix women trailed their beautiful robes over the turf and gravel, and this seems the accepted manner, except when wearing a walking suit, it certainly suggests vulgarity to allow a skirt to drag in a dusty street, as was often the custom when long skirts were worn, some five years ago, but on a dress occasion there is something rather fetching in this apparent indifference. At least so the Frenchwoman has decided.

RABE LACE GOWNS add the five pounds of grease and stir it well. Let the mixture boll slowly for an hour, stirring it frequently. At the end of this time stir two gallons of hot water into ft. Pour the whole into a ten-gallon keg and stir well. In fifteen minutes add two gallons more of hot water. Stir often, and after an hour add four gallons of water. This water need not be hot-bloed-warm water will do. Stir the soap often in the next two or three hours, and then let it stand over night. In twelve hours, it will be of a fine, clear, fellylike consistency, theroughly cold and ready for use. It is better than any manufactured soap for cleaning rough kitchen floors, for washing dishes and kitchenwares, for cleaning bathtubs and for use in the kitchen boller.

It is quite possible to make hard soap with comparatively little trouble, but the amount of soap greese which can be saved by the average family is only sufficient to prepare the amount of soft soap which can be used. It is an economy which is worthy of the attention of a good housekeeper.

It is difficult to get away from the subject of lace gowns, for if a gown is not made of lace it is safe to assume that it will be trimmed with it. Fellx shows an attractive model on which cream guipure and "applications" of black lace are both used. The material is a thin silk canvas stuff in mauve, mounted over white silk and made with moderately full skirt and blouse. There is on the bodice a square yoke of the black lace, covering the entire shoulders and extending under the arms in jacket fashion, and set into this is a square bib of the guipure. The skirt has side panels of gui-

in jacket fashion, and set into this is a square bib of the guipure. The skirt has side panels of guipure, edged with the black in a manner to suggest the continuation of the jacket. The black, in the form of insertion, trims the guipure sleeves, and there are double frills of white and mauve over the hands. The sach is a draped affair of white silk, closing behind with two knife frills, from which fall two sash ends of guipure, with ornamentations of black.

The sash is such an important item in the summer gown that the use of two or even three materials in its construction is not surprising. A pretty batiste showing blue figures on a white ground is oddly arranged in this respect. A deep flounce of the material, headed and edged by a puffing and narrow frill of plain blue mouseline de sole, trims the skirt. The choker is a scarf of blue, with a large bow behind, and frills of the mouseline de sole ornament the top of the sleeves and finish them at the wrist. From under the knot on the back of the choker come two narrow bretelles of mouseline de sole, and these become, or are continued, as long, straight, muchruffled sash ends. The drapod weisthand is of blue silk, tying behind over the sash ends in a smart slanting bow.

This combination of mousseline de sole and cotton and linen stuffs no longer occasions any surprise, for cotton stuffs this year are trimmed with all manner of thin stuffs, and even a gauze sash on a cambric gown is liked. It promises to be a profitable summer for the skilful French cleaner. Mousseline de sole was never more used than it is to-day, both as trimming and as the material of a gown, but there are also dozens of other thin silk fabrics in the market.

PLEATED STUFFS.

Soleil pleating still appears in the most modish costumes, but perhaps a gown entirely of pleated stuffs-skirt, blouse and sleeves-is better liked than anything else. One such frock is of black mousseline de soie, with pleated sailor blouse, A part of the embroidery is openwork, and the transparency shows through the meshes, making the leaves of the daisy pattern. The sash is a part of green chiffon, wound twice about the waist piece of delicate sewing. The bodice closes on one side with a cascade of écru lace and some cerise rosettes, and the waistband is of soft cerise silk. Pique and linen gowns made in smart tailor fashion have skirts closing on one side, the entire length of the seam. They are made close and habitike, and are fastened by small buttons concealed under a line or panel of trimming. The one-sided trimming on the skirt is continued on the closing side of the bodice. Pique comes now in many colors, a rool, grayish blue, nice with white trimming, being popular.

What an attraction blue and white always possess in the summer!



The saving and clarifying of fats is one of those economies which a great many American house wives have abandoned because they have found it impossible to make the average servant save and separate the fats of the kitchen and clarify them for their respective uses. No French housekeeper scorns such small economies; nor does she allow her servant to evade what she considers a necessary part of her kitchen work.

Fats of the kitchen may be divided into four kinds. First come the delicate fats, like clarified butter, brown butter and chicken fat, which are valuable in the finest cookery. Secondly, there are the fats clarified from the drippings of roast meats, the fat skimmed off the top of the broth kettles before vegetables and salt have been added, and any fat from beef, veal or fresh pork. This kind of fat is the most valuable frying fat that can be obtained. It is far better than lard, so commonly used for deep frying.

Gouffe, the highest French authority in cookery,

ranks frying fats as follows: The best is the drippings of roast meat and the top of the broth or soup pot; next is beef suct, chopped fine and tried out. Butter requires a slow fire and burns quickly, and is therefore inferior to either of the fats previously named for frying, besides being expensive. Oil also requires careful handling, as it rises rapidly and is liable to boil over. "Lard," adds this authority, "I am no advocate of, as it always leaves an unpleasant coating of fat on whatever is fried in it."

The poorest fats, butter and lard, are, unfortunately, those most freely used in the average American kitchen, while drippings and the top of

the broth pot are often thrown away.

The salt fat tried out of bacon, ham, sausage or sait pork, or boiled out of corned beef or ham, should be carefully saved. This fat is useful, after should be carefully saved. This fat is useful, after it has been carefully treated, for frying potatoes and for various purposes. The remaining fats of the kitchen, including the drippings of mutton, lamb, the fat of turkey and game, or any strong fat, are unfit for cooking purposes, but should be saved for soap grease. Salted fats are not good for this purpose.

Careful housekeepers put clarified butter, brown butter and clarified chicken fat in separate jars. Marmalade jars are about the proper size. If there is, any butter left in the pun after cooking an omelet, eggs or any fried dish, when butter is used, strain it into the dish of brown butter. A gallon jar may be used to contain frying fats.

TO CLARIFY FATS.

To clarify either the fats skimmed from soup or drippings, melt them in an iron spiler and let them stand on the top of a hot stove until all the water stand on the top of a hot stove until all the water boils out of them; then strain them through a fine muslin cloth into a general pot kept for the purpose. One can never save enough fat of this kind from cooking to do all the frying of the family, so some other kind of fat must be added to it. Clean beef suct is the best for this purpose. Chop the suct, try it out, and strain it into the pot with the strained drippings.

Sait fats should be put in a kettle of cold water, and then thoroughly boiled up with it for about an hour. After this let the water cool, and the fat will harden on it. Remove it in a carke, melt it out in a spider, and try it our like the other fats. Strain it when the bubbles cease to rise. This snows that no water is left in it. Put it in a pot by itself for ordinary use.

SOAP GREASE.

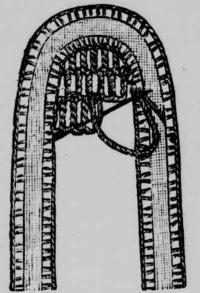
SOAP GREASE

Soap grease is much nicer if it is carefully strained after it is tried out. Five-pound lard pails are convenient for this purpose. If you have

The five printed cards, containing helpful mot-toes, have been received from Miss Scharff, and will be sent to a Sunshine member's household where there are several invalids and "shut-ins." Will not Miss Scharff send her address to the President-General, that her name may be en-rolled and a club pin sent to her?

A "shut-in" asks if some reader of the Sun-

President-General of T. S. S.: I am a reader the Sunsine column in The Tribune, and I thought some "shut-in" might find amusement in making



tions for making them. Truly yours, J. A. F. Take a pretty picture and cut it out carefully Then place it face down on a platter or plate and pour a little water on it. Let it stand for a moand press the picture down close so that the plaster of paris will not run under it. Mix some plaser of paris with water until the mixture is thick, and pour it over the picture, smoothing down with a spoon. When it sets a knife run around the edge will lift it off. A fancy cord or ribbon may be run in to hang it up by. Pictures cut from cards and seed catalogues give pretty results.

Carrie B. Kline, of Montrose, Susquenanna

to E. W. Chandler, East Orange, N. J.; C. H. Sherman, Homer, N. Y., and the host of others who have so promptly and kindly sent copies of the poem "Sometime," which was asked for by "Evangeline" in The Trilune some weeks ago.
Possibly a hundred copies of the poem were received, showing how the Sunshine column is read
and how kind are its members and friends.

a stamp one will be forwarded.

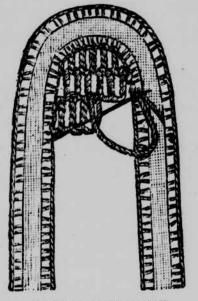
If K. R. N. will send her full address and a twocent stamp a pin will be sent to her. Her poem, received some time ago, entitles her to membership in the T. S. S.

MAKING SUNSHINE. To the President-General of the T. S. S.: I would like to contribute my mite toward diverting the "shut-ins." Take bristol-board and cut into pieces nine inches long by seven wide. Now look over magazines and find pictures from which can be made the name of a book. These cards must be numbered, and a list of the books they represent and the authors go with them. I mail you three cards that can be sent to any one wishing to make them. I would be glad to send "Harper's" and "Cosmopolitan" to some "shut-in" if you will

Paul.-Send "The Demorest Magazines" to Mrs. M. E. Young, Evans, Col.

shine column will tell how she uses French bran bath bags for sale in the stores.

pictures of plaster of paris. They are easy to



## A Servant that Never Wastes.

Royal Baking Powder is specially prepared to retain its strength and freshness under variable conditions of temperature and moisture. It will not lose its leavening strength when the can is opened, but the last spoonful will be found as good as the first.

In the use of other baking powders great variableness is found. They are readily affected by the moisture of the air, which causes them to lose strength quickly after the can is opened, so that even quantities will do uneven work or be altogether ineffective.

The great keeping property of the Royal makes it always reliable and uniform. There is no other baking powder or preparation that will unfailingly render the food so light, wholesome, and excellent in every quality.

Royal is a servant that never wastes.

ROYAL BAKING POWDER CO., NEW YORK.

NORMAL TEACHERS CHOSEN.

LIST OF INSTRUCTORS FOR THE NEW SCHOOL AT JAMAICA APPROVED BY THE LOCAL BOARD.

At a meeting of the local board of the new State Normal School at Jamaica on Friday afternoon the Committee on Teachers presented the following names, all of which were approved by the Board: Miss E. Garity, principal of the intermediate de-partment; Miss Blanca Schiller, principal of the primary department; E. L. Stevens, mathematics; H. P. Gallinger, ancient languages; O. O. Hum phrey, science; R. S. Keyser, literature and history; Miss Lena D. Childs, drawing, penmanship and criticism; Miss Minerva Strochen, music and elocution; Miss L. E. McDowell, methods; Miss J. L. Pomerene, history, rhetoric and methods; Miss Anna Brett, grammar and criticism; Miss Irma G. Port, geography and criticism, and Miss C. M. Douglass, modern languages.

The principal, Professor Archibald C. McLachlan of Binghamton, N. Y., was chosen some time past He has for several years been in the service of the State Department of Public Instruction as conductor of teachers' institutes.

## BOUDOIR CHIT-CHAT.

A good recipe for making potpourri, or Oriental perfume, is: Put a layer of rose leaves in the bottom of the jar, sprinkle them with a little ground rutmeg, clove, cinnamon, allspice, a drop of camphor, a few drops of rosewater and add a little dried lemon and orange peeling, fresh lavender, scented geranium, sage, rosemary and bay leaves. Next put in a handful of spikenard berries, which can be bought at a drug store, and the petals of some fragrant flower, as the violet, heliotrope, rose or mignonette. Next comes a layer of salt, after which the jar is filled with the rose petals. top sprinkle a little orris root or violet, and add rosewater. Tie over the cover oiled paper, and in rosewater. The over the cover onled paper, and in three months it will be ready for use. It should be shaken occasionally. A thin piece of batting should be spread over the petals, to keep the spices from sifting to the bottom.

To prepare rose butter for cooking place a layer of petals in a jar, cover with fresh butter and pack with rose petals. Sprinkle with salt and seal for a month, when it will be ready for use.

ried out a new idea in setting a medallion portrait of Mrs. McKinley in the back of an elaborately carved chair of rococo design. The framework of the sympathetic vibrations produced by them in sand, emery and other powders. Miss Hawes exhibited picture is mahogany, ornamented with inlaid mother of pearl. The picture is painted on ivory and is set in chiselled gold bronze into the centre of the back of the chair.

One of the smallest women in the world lives in the village of Hartley, England. Marguerite Luddaby, or "The Living Doll of Hartley," as she is called, is not twelve inches high, and weighs less than two pounds, though apparently full grown. She is well formed and pretty, and said to be bright and intelligent—in fact, a miniature woman, who resembles more than anything else an ani-

the lace braid in position by following the lines of the design with great accuracy; in going round a curve the straight edge of the braid should be kept to the outside sweep of the curve and basted there with short stitches, which will also help to keep the braid in place when the fancy lace stitches are inserted. This will necessitate the taking of the inserted. This will necessitate the taking of the braids on without pointing, except perhaps at the corners.

The Honlion braid is next basted on, and care must be taken to secure the ends immediately by fastening them securely with the finest thread. This is a most important item in lace-making; if neglected the lace will not wear well, as the bars will not hold securely; any bar starting from a section of braid which has been cut should be so managed as to become a part of the braid. This can only be accomplished by fastening each and

THE TRIBUNE PATTERN.

A TISSUE-PAPER PATTERN OF AN ETON

JACKET, NO. 7,125, FOR COUPON

AND 10 CENTS.

Black serge is the material selected for this Eton

jacket. It is neatly finished with machine stitching, narrow silk cording and small buttons, and is

worn over a taffeta-silk waist of brilliant hue,

which affords the inevitable touch of brightness

so essential to a cycling costume. The fronts are readily adjusted to the figure by single bust darts that are held in position by means of cords and

buttons. Above the closing the fronts are reversed in lapels that meet the rolling collar in even notches. The jacket of becoming length reaches

to the top of the deep girdle, except at the front,

rated with cord and buttons. The sleeves are two-

seamed, having the moderate fulness of the upper portion arranged in gathers. They are slashed

The style is particularly jaunty, being a decided innovation from the several plain patterns. Cloth, serge, cheviot and canvas are among the suitable materials, the colors most selected being green brown and blue in all its various shades. To make this jacket for a woman of medium size will require two and one-fourth yards of H-inch material. The pattern, No. 7,125, is cut in sizes for a 32, 34, 36, 38 and 40 inch bust measure.

COUPON ENTITLING TO ONE PATTERN.

Cut this out, fill in your name and address, and

mail it to THE PATTERN DEPARTMENT OF THE TRIBUNE, Nassau and Spruce sts.

No. 7,125. Bust.... In....

ANY SIZE OF NO. 7,125.

where it extends in prettily shaped tabs. seamless back is slashed at the centre and deco-

at the wrists, revealing the sleeve beneath.

## VOICE PHOTOGRAPHY.

SOME QUEER PICTURES TAKEN BY MI CHARLOTTE W. HAWES, OF BOSTON

NO GREAT USE TO THE UNIVERSE-TREE IMPRESSION FORMS

The accompanying cuts are reproduced from ph tographs of the human voice taken by Miss Charlotte W. Hawes, of Boston. The tree forms, cros



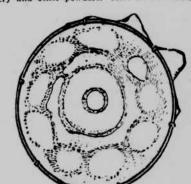
CROSS VIBRATION LINES IN SAND. vibrations and sand figures were made by the voice of Mrs. Watts Hughes, of London. The shell-like forms represent the diatonic scale, and the other two pictures show the tones of Miss Hawes's





PHOTOGRAPH OF MISS WATTS HUGHES'S

own voice and that of the Countess di Susini at C. The voices are photographed by means of the sym-



PHOTOGRAPH OF MRS. HAWES'S VOICE these photographs at the Music Teachers' Association, and they were greatly wondered at. Miss Hawes, who is well known as a teacher of harmony and the piano, is particularly interested



PHOTOGRAPH OF COUNTESS DI SUSINTS

in the scientific side of music, and anxious to extend the knowledge of it. She wants to "set the world to music," and has embodied the sentiment in a song which she has dedicated to the Must







Teachers' Association. She has just returned to Boston after a most delightful visit in New-York, where she says she found the musicians most courteous, and all interested in her discovery.



NO. 7,123-AN ETON JACKET.